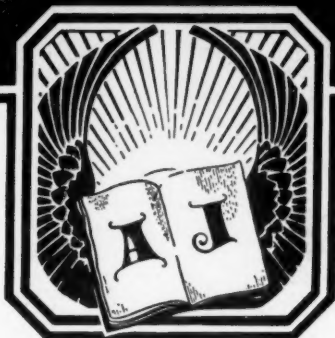


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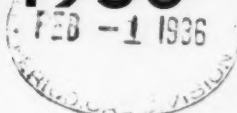
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"Learn to See, Really to See"

. . . Zona Gale

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A Delayed Success Story

By MORRIS McNEIL

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THE AUTHOR & JOURNALIST

VOL. XXI. NO. 2

FEBRUARY
1936

"LEARN TO SEE, REALLY TO SEE . . ." ZONA GALE

. . . An Interview by THELMA WILES



Zona Gale

LEARN to see, really to see. Because it will be your interpretation of the character and of the situation that is the salient quality, the determining factor, in your expression, — the unique something that distinguishes you from all other writers, so that editors seek your work. For, after

all, isn't it that final quality—call it overtones, or subtlety, or interpretation, or the in-between-the-lines—that places you among the productive artists, or keeps you too long a slave chained to your corner? Zona Gale is inclined to believe that this inner light, coming from the essential quality of your mind, is the fundamental factor in your success as a writer.

"Learn to see, really to see people and places and events," advises Zona Gale, "because if you are capable of seeing people as they really are—what shines through them—what motivates them, causing them to act as they do—then you have the beginnings of plot, of form, of the elusive thing we call style.

"Not that your analysis will be infallible,"

Miss Gale hastens to add. "It will not, of course. But in your eager and unceasing attempt to understand, you exercise imagination and the right sort of sympathy, you develop the delicately attuned senses that will aid you to see, to know. You will be obsessed, then, to write what you see, what you know.

"Then you may become not only a writer, but an artist in words—one who is taking part in the making of American letters."

These are the words to literary aspirants from Zona Gale, herself an artist in profound character delineation, and in the fine and significant subtleties of language expression.

What does Zona Gale mean by "seeing, really seeing"? For one thing, she refers to thoughtful and imaginative interpretation versus mere recording. It is not enough to set down the facts, she maintains, the external description of life about you, the surface behavior of persons. The functioning imagination must play over and ponder on the observations and impressions and factual records, analyzing, synthesizing, defining, re-defining, and, finally—following a gestation period in the wells of the unconscious—coming to a conclusion.

"Of more value than all the devices of technique is this intense study of the human being," Miss Gale emphasizes, without, however, belittling the use of technical aids, which everyone must choose for himself as his need dictates. "But you, as a writer, by entering with a kind of impersonal sympathy into the lives

of human beings everywhere about you, can learn to know something of what lies beneath people's words and actions. Because one who writes really sees through life. He does not see life as it is dictated by the customs and traditions of the race. He seeks the inner meaning of people. And that inner quality, that shining thing in all human beings, emerges, finally. It may be the telling gesture, the bend of the head, the vocal insinuation. In fiction it is translated into the truly significant phrase—the phrase that suggests the unwritten one. It gives to your writing overtones—the in-between-the-lines—subtlety, if you like, but all the difference between professional and amateur writing.”

Miss Gale gave an interpretation of the sort of casual observation anyone may make, whether gathering material or not. She told the story—for it soon became a story, brief as it was—of a dictatorial woman of advanced years who orders a waiter about, and in connection with her dinner sends specific directions to the restaurant cook. To all appearances she is egotistic and selfish and narrow in her attitude and in her self-absorption. Yet what may be the truth of her life, her character? She may be living, in the only way she knows, a pattern of life of forty years duration. She is the eternal executive who found scope all those years for her executive abilities in the management of her home. Now her home is gone. Her children are out in the world, busy with their own lives and problems. She is proud. She is not unintelligent. She chooses this unsatisfying aloneness rather than impinge on her children's lives; rather than invade their homes. Today she finds a partial scope for her executive energies in being momentary director of the restaurant waiter and cook. And she is no longer the symbol of an unfortunate trait to you. She has become a living woman, with a history behind her.

Or there is the woman who makes life an uproar for those about her by regarding everything that happens to her as a crisis in her life. You first feel critical of her because she causes people discomfort. Suddenly, perhaps long after you have seen or known her, you realize that a powerful and unrealized instinct for drama was pushing that woman to dramatize the everyday events of her life. Suddenly you see her.

“Thus it seems to me that the writer who has a special way of seeing people and life will have a special and authentic way of writing about life. It is then that he illuminates life for us,” declares Miss Gale. “It is part of the sense of wonder, the veiled wonder all about us. We need more American writers who will give it to us.”

Miss Gale suggests that analysis of character may be helped enormously by the findings of the new psychology, sociology and theology. They help one to see, freed of the ancient racial Anglo-Saxon tabus, traditions and conventions. Take the martyr, for example, who nowadays cannot be viewed with excessive pity, mixed with awe and sentimentality, as in the past, since Freud and others have demonstrated that the martyr's sacrifice is a source of satisfaction to him. The chief themes of the novels of the past, Miss Gale reminds us, were invariably romantic love and moral aspiration. But life concerns itself with other things than love and moral aspiration. And you will find that the new psychology, theology and sociology deal honestly with the immemorial human relationships. And it is those immemorial human relationships in life, set in the environment we recognize, that we seek to express in words.

On the subject of preparation, Miss Gale has a number of important things to say. There is, for instance, the value of newspaper work. Having had newspaper experience in Milwaukee, then in New York, on the now defunct *World*, Miss Gale is qualified to speak.

“Newspaper work does two things for the writer: first, it furnishes contact with all sorts and conditions of people—and people, moreover, who are often in the crises of their lives. For the writer, these are experiences in human relationships. Second, there is the effective psychology of getting what you are sent after and working the material up into a complete piece of writing. This creates an attitude of finishing a piece of work,” Miss Gale points out.

While still a college student, and eleven years after she had started to write, Miss Gale sold her first story to a Milwaukee newspaper for three dollars. Then she travelled forty miles home to Portage to exhibit her check. After graduation she worked on a newspaper in Milwaukee. Later she returned to the University and obtained a Master's degree. She went on to New York, but it was two years before the editors of *Smart Set* accepted a story. Nine years had passed since the day on which her bachelor's degree was conferred. In all that time she had never ceased to write stories, disregarding the alacrity with which they were sent back home.

“Try a story ten, twenty times, and it will come out of you,” she says. “And it seems unadvisable to me to rewrite first drafts. Write a new draft altogether. But write, write, write. Then go over your own work with an iron hand, eliminating all hackneyed words and substituting for them the fresh, the real, the inner word. It means holding yourself to a certain number of hours a day. Reading the best mod-

els you can secure . . . sometimes when you are snagged, you will profit by studying the way in which someone else has mastered the difficulty.

"Then one day you will find that something has happened. It is like the opening of a flower. It is like a river whose channel has been cut deeper, so that the flow through the channel is more smooth and more rapid. What happens to you may be totally unexpected. But a part of it will be an ecstasy, a feeling of nascent ecstasy—and that will be your signal that you are writing."

Miss Gale has expressed the essence of why writers write (and readers read) in a short and pithy preface to the volume of short stories, "Old Fashioned Tales," published in 1933:

One writes a story because one sees, in some sharper light, an aspect of event or of character or of relationship, and one is "obsessed" to record it. Without troubling to admit it, one believes oneself momentarily to have divined a little *more*—more man, more woman, more event—than meets the daily eye. The reasonable expectation of a reader is to borrow, while being amused, that special look at living which the story writer records: to catch, perhaps, his sense of more, of more than. This may be a possible analysis of the urge to write and the willingness to read it: one discerns, while being amused by writing, or even by reading fiction, that we all see life as sleepwalkers; and fiction, like any other art, gives us momentarily to wonder whether life is not more than that which we believe it to be.

If a story does this, if it lets one briefly look within people or moments, then it *is* a story. But if it is a record of the external alone, however skillfully arranged, then it is not sharing in the story provinces, but has stopped short at the bright frontier.

HOW TO GATHER MATERIAL FOR BUSINESS PAPER ARTICLES

THIRD IN SERIES,
"WRITING FOR THE BUSINESS MAGAZINES"

. . . By JOHN T. BARTLETT

Associate Editor, The Author & Journalist

MY father, who was a country lawyer, had an insurance agency, and I knew the meaning of such trade terms as hazard, daily report, and exposure, long before I was in my teens. Smooth special agents of big companies called me by my first name as, later, I did office work in vacations. The great annual calendar excitement; dramatic occurrences in competition with other agents; things which lost business, and other things which gained them—all from the standpoint of the country insurance agent—I witnessed and absorbed.

It was years later that I turned to all this, created a fictional country fire insurance agent, Will Jenks, and wrote first-person articles in a long series for an insurance paper.

This is one way, personal experience, that business paper material is gathered. At this point in my discussion, I wish chiefly to suggest the wide variety of article sources. So, I'll mention a number.

Once I wrote a group of articles on the investments of various trades in delivery equipment. I gathered all the material in the assessor's office of a large city.

The mayor of Winnipeg publicly criticized the prices charged by clothing stores, and boasted of his personal inexpensive suit, bought, as I recall it, by mail. A smart clothing man

had a photographer take a picture of the mayor wearing the suit, and ran this in a newspaper advertisement, with arrows pointing to faults in the cheap suit. I picked up this advertisement in, as I recall it, the *Manitoba Free Press*, when living in a city over 1000 miles away. Of course, a business paper was glad to print the story.

Once I was towed into Helena, Montana, with a burned-out connecting rod. While the repair was being made, I chatted at length with the garage man, a fellow of enterprise and interesting ideas. I obtained a good methods article.

Several years ago a competitor scooped me in a single publication with the story of a business survey. The competitor didn't know markets. I got the survey, and placed stories on it in a dozen publications.

Once I conducted a telephone study of telephone buying. Double post cards were used. The letter shop mailed these to a Denver cross-section list. Survey results, tabulated, made a group of stories.

I think of one business writer who makes a specialty of advertising articles based on newspaper clippings. I know of a lawyer whose income is almost wholly from legal articles for business papers. I don't think he ever wrote a

merchandising article—or would consider doing so. There are writers who submit only personal-experience stuff.

The successful professional in the business field turns to a wide variety of sources. Nevertheless, these I have described are somewhat untypical. To one story gathered in such ways, writers gather thousands with the straight interview.

With or without an appointment (circumstances determine this point), the business writer walks into the place of business of a source. He may have a lead, or may not. Much of the time he cannot have a lead, if he is a writer who produces a large amount of material.

He always knows, of course, that there is a market waiting for material of a certain kind—for which he is looking. The Handy Market List of THE AUTHOR & JOURNALIST, and the monthly tips, are a constant aid.

Entering store or office, the interviewer should have the name of the owner or manager. If he does not, he may become ingenious and ask the first employee, "Is the boss in?" Getting an affirmative, he tactfully asks for the boss's name.

"Johnson is my name," he introduces himself to the source, "and I am a reporter for *Hardware Gazette*. We are gathering data on delivery costs, and would appreciate your assistance very much . . . How do you handle your bookkeeping on delivery expense, Mr. Butternorth?"

We are now discussing approach—a tremendously important subject.

We'll assume that "reporter" was used in the quoted example because the business writer felt that the merchant would accept his mission—sympathetically—more readily with this introduction than if "editorial man," or "representative," was used. Although the interviewer sought an article on delivery-truck operation, his introduction did not state so. Sizing up his man, the writer thought that later in the interview would be a better time to mention printed publicity. Asked to cooperate by giving delivery experience, the merchant would probably at once grant the courtesy.

Finally, note that, without discussing the merchant's willingness or otherwise, the business writer immediately asked a question. In a majority of cases, he would get an answer, and would continue to ask questions, turning the discussion this way and that, until he had material for an article.

The writer was on such a basis with publications that he had authority to introduce himself as a representative. This is important. However, it seldom is necessary to promise publication of an article. Often the writer is not

in a position to do this. If the source should make an issue of it, the writer can state that the article probably will be published—but the editor is the judge of that.

"I represent," explains a business writer, "the *Harness Dealers' Magazine*. Mr. Sinclair, the editor, has requested me to see you and write you up."

Other similar approaches—"Mr. Stevens, I have been told that your shoe department promotion is the best west of Chicago. I want the facts on it, for an article."

"One of the large wholesale houses, Mr. Jones, tells me you are running the best grocery store in the city. I'd like some information from you, to complete an article I am preparing."

These approaches all have the element of compliment, or flattery. Also, to an extent, they accredit the writer. Good interviewers use them on occasions. A writer, for example, has been interviewing for several days in a Nebraska city. From one of his sources, a prominent business man, he has obtained the names of several concerns as likely sources. Approaching each of these, he explains that he is writing up the outstanding businesses of the city for leading publications, and that his present call is based on the advice of Tom Mifflin, who had said that the interviewed man should be seen without fail—"One of the best stories of good business management in town!"

The baker to be interviewed is found in white coveralls hard at work. A conventional approach won't do. So the writer introduces himself and says:

"I knew you would be busy, Mr. Simpson, but I just dropped in to say hello, and pass a few words with you. My editor wouldn't like it for me to visit Wichita, and not look you up. How's business?"

The baker gives a general reply. The interviewer doesn't continue that thread, but remarks, "There is one question I would like to ask you—one piece of information we'd like to have——." He puts a provocative question.

It is surprising how many business men can be led into a successful interview with an introduction of hardly 50 words. Occasionally, of course, the source immediately backs up. He requires more explanation. He may suspect that there is a "hook" somewhere—the caller is there to sell him a subscription or something. He may be wary of publicity. With these and other problems, the writer will deal in another article.

The interviewer, of course, has a notebook or copy-paper. Usually, he does not hesitate to use these right through his interview. In fact, some interviewers ostentatiously pull out a notebook, open it, and get ready to use it, as a

source approaches. Notebooks make for accurate interviewing, often instil confidence in sources, and save the time that, otherwise, would have to be put in after the interview in making notes.

The writer should be sure that proper names, dates, figures, and other specific facts, are put down with exactitude. He should check and double-check on them, before he leaves, if he has any doubt.

An interview divides into four stages. The first stage is the skilful introduction. The second is expert exploratory questioning. The third is recognition of a story lead. The fourth consists in carefully developing all the needed information relating to the story.

These later steps will be discussed in the next article in this series, appearing in the March *AUTHOR & JOURNALIST*, entitled, "Interviewing Problems, and How to Solve Them."

BRITISH JUVENILE MARKETS

. . . By JOHN THOMAS

A MERICAN writers who aim at placing MSS. in the British juvenile markets are apt to find their task rather thankless, unless they are well in touch with the requirements of the journals concerned; for the market is very different from the corresponding one in America.

Practically all of the many weekly papers which are issued for boys run their stories in link series—that is, stories which are complete in themselves appear in the magazine week after week, but the same stock characters and the same settings are used. A series rarely runs for less than a year at a time, and many run for four or five years. A few have been running since the beginning of the century.

It is obvious that to send a manuscript to a British boys' magazine blindly is sheer folly. The best story ever written would be rejected if it did not fit in with the magazine's stereotyped requirements. If a writer wishes to contribute a story to one of these journals he must first secure a recent issue, study it carefully, and then write his story round the stock characters. There is no other way of succeeding. Boys' papers which buy stories for link series are *Modern Boy*, *Union Jack*, *Champion*, and *Triumph*, published at Fleetway House, Farringdon St., London, and *Rover*, *Wizard*, *Hotspur*, and *Skipper*, published at 7 Bank St., Dundee. *Magnet*, of Fleetway House, publishes a 23,000-word stock school story every week, and Nelson Lee, of the same address, uses a 30,000-word detective story each week. All of these papers aim at interesting boys of 9 to 16. The stories are usually unsigned, although the author may have to adopt a stock *nom-de-plume* provided by the publisher.

There is also the chance that a lucky writer may be able to introduce a new series. Such stories must usually be far-fetched, and the characters must be very unusual. Thus, a boy who runs a police station on his own; a cowboy who uses no weapon other than a catapult; the boy who rides over the sea on a shark's back. The books which use link series also use one or more serials dealing with adventure, mystery, and school life. These serials are not of the made-to-order variety.

Although the scope for short-stories with original characterization and setting is limited in British juvenile papers, there is a definite market for that type of work. *Adventure* and *Rover* publish a 9000-word complete every every week. Western and mountie themes are very popular, while an occasional story dealing with Indian warfare is used. *Boy's Own Paper* (4 Bouverie St., London, E.C.1.) takes short-stories and articles on games, adventure, and travel to suit boys of 14 to 16. *Chums* (also of London) accepts boys' stories and illustrated articles of the best standard. *Modern Boy* likes striking illustrated articles on scientific and engineering subjects, while *The Scout* (28 Maiden Lane, London) accepts stories (1500 to 5000 words) and articles (1000 words) on all boyish themes. *Children's Newspaper*, a Fleetway House publication, is a miniature weekly newspaper which publishes a large number of brief topical articles for boys and girls in each issue.

It is worth noting that there are no magazines in Britain corresponding to the American Sunday-school papers. The children's books distributed by the various church groups and religious societies are small, contain little secular reading, and rarely make payment for contributions. Only the journalist who is also a philanthropist can afford to write for them.

BOOKS RECEIVED

GET IT RIGHT! By John B. Opdycke. Funk & Wagnalls Co., New York. \$3.00.

The editors announce: "This volume aims to solve authoritatively every problem that the user of written English is likely to encounter." This is a pretty big order. However, the volume—671 pages—does cover an amazing range of subjects, and cover them in detail, giving rules, word lists, models, and complete forms. Here are a number of the subjects: Abbreviations, alphabetizing, filing, indexing, capitalization, direct-by-mail copy, figures of speech and related terms, grammar, italics, letter writing, library self-service, minutes, reports, citations, newspaper copy, numerals, notations, petitions, proclamations, resolutions, pluralization, proofreading, punctuation, spelling, telegrams, and word study. It is a book that the writer will find extremely useful.

A DELAYED SUCCESS STORY

... By MORRIS McNEIL

The following article was written under the title of "The First Million" in November, 1930. I found it a day or two ago in a box of old and oft-rejected manuscripts, dating from that same period. THE AUTHOR & JOURNALIST itself had rejected this article. It was apparently written at a moment when my morale was at very low ebb. (And what young writer doesn't have those moments?) But I was soon to be lifted from the depths to the heights of ecstasy.

It is my hope that the article, with its epilogue, will be read by many young writers on the day that they receive a flock of those cold rejection slips. And having read it, I hope they will attack their typewriters with new fervor, as I once did.

A FEW days ago I began looking over the records I have kept of my various writings since the day I sold my first manuscript. I discovered that my last story had made my total wordage reach the million mark.

One million words! And how far up the ladder have I climbed? Not very far I'm afraid. This is a story of disillusionment, hopes, desires and perhaps dogged determination. I think it is a story that many men might write and a story that many young beginners should read.

I sold my first manuscript when I was nineteen. I might add it was almost the first thing I had written. It was a one-act play written as an assignment for a play-writing course in college. Rather an auspicious beginning for a youngster, you might think. But wait! Sometimes in the past few years I have almost been sorry that I ever sold that first effort—almost. For I think that if I had never been encouraged by that early sale I might now be bringing home a good sized pay check every Saturday night. But the twenty-five dollars I received for that class-room assignment created a certain goal for me that I am still striving to reach. And I am still hoping that tomorrow I will reach it.

I think that I have no more and no less talent than the average man who sets out to be a writer. Some men have a divine spark that lands them in the front ranks very quickly, but most of us have to fight for a place in the select army of successful writers. Advice to the beginner is usually futile because so often he feels that he is one of the chosen few, but I hope that a few youngsters in the game may read this

and realize at the start that the writing business is the most heartbreaking, discouraging battle they will ever fight.

Today I am thirty years old and I have written a million words. My financial returns from that million words have been approximately \$3400.00. Figure it out for yourself. That's not very much per word. In all fairness I must add that I have earned about half of that in the past year, which is the time I have devoted entirely to writing, and that my agent has eight more stories, written this year, which will probably bring my total on this year's work up to about \$2,000. But on a salary job I was earning more than that—considerably more—over four years ago. It's a tough racket.

Let's go over that million words and see where they have gone to. Six full length plays, and perhaps the same number of one-acters. Returns on these are negligible. A one-act play *can* make a lot of money for the amount of work put into it, but seldom does. I have not kept a complete record of all royalties on the short plays but I can safely say that the outright sale of amateur rights and royalties has netted not much more than a hundred and fifty dollars. On full length plays the returns for the amount of work have been still less. Unless a play reaches Broadway it seldom produces very heavily. Stock and little theater royalties about three hundred dollars.

But fiction for the pulp magazines has been more remunerative. I have written ten shorts (less than ten thousand words) and twenty-one novelettes, ranging from ten thousand to forty thousand words. These have brought in most of my \$3400. But thirteen of these stories are still unsold.

During the past two years I have tried to turn out something of literary merit and the result has been three novels which apparently have no sales merits, whatever the literary quality may be. Returns, a heartbreaking zero.

To the man who has yet to sell his first story this record may not sound as bad as it really is. But ten years of work in any ordinary profession or occupation would certainly produce more results than this. You may ask, "Then why the hell don't you stop complaining and start selling insurance?" Ask a drug addict why he doesn't stop taking it. Sometimes I wonder myself. I work harder and longer than

any of my friends who are coal merchants and book sellers and bank tellers and the like. And what have I gained to show for it?

Well, of course, I am more proficient at the business of writing than when I first started. I can plan and write a 5000-word story in one day. I can do a 10,000-word yarn in two days, if I like the story; and if I don't like it I know it's not worth writing. But my bank balance is always low and I live from one sale till the next. And it seems to me that rejection slips are just as numerous now as they ever were.

However, I've noticed that my coal merchant friend never goes to his office after dinner in the evening to work at the business of vending coal. He heaves a sigh of relief when five o'clock comes and he can lock the door. But very often the scene I have left in my typewriter, unfinished, draws me back to it at night with the same irresistible power that drugs have for their addicts.

And I have noticed that while others in the small town where I live find life there to be dull and uneventful, my days are always full of exciting adventures. One day I may solve some baffling crime for the police; the next I may perform the most hair-raising acts of bravery to rescue a maiden in distress; and I fall in love with half a dozen new heroines each month, and marry them, too—in the dreams that go on paper.

That is my daily reward—to live in a world of my own making. And in the meantime there is that goal in the distance, so bright, so alluring, for which none of us who dream on paper can ever abandon hope.

But it's heartbreaking all the same when you add up the sales at the end of the year and find that so many of those dreams of yours are still looking for an editor who likes them as well as you do. It takes dollars to buy groceries, and I want to remind the inexperienced writer that it's the first million words that are hardest and maybe the second will be just as hard.

EPILOGUE

But I'm convinced now that the second million is never as hard. Six months after I wrote the foregoing article I was on top and going places.

Editor Hawkins rejected my hard-luck story with an encouraging letter, in which he wisely foresaw that the hard work I had put in would eventually produce results. And it did—very quickly.

Let me quote just a few lines from Mr. Hawkins's very helpful letter:

"The brighter side of your picture is apparent to me. . . . You have been passing through your apprenticeship period and earning something while doing it—which is more than a doctor or a lawyer can do while he is studying for his profession, or even for some time afterward. Writers ought to realize that theirs is a profession requiring long preparation and practice, and not be so quick to feel discouragement at early rejections.

"From your article I gather that you have been writing in earnest for about a year, or not much over that."

Then Mr. Hawkins went on to point out that this is a short time for success and that I could not expect to hit my stride for perhaps another year or so. And he was right.

In May of that year, just six months later, my agent sold a play to a Broadway producer and I went to New York with \$500 advance royalty in my pocket. As often happens to plays, it never reached Broadway, but it did launch me as a writer for radio; and since that time, my earnings as a radio free-lance have never been less than a hundred dollars a week, and have been as high as \$750. I had found my field.

All of which proves——? Well, perhaps it suggests that the title I gave my paean of discouragement wasn't so far off, after all. For, in my case at least, it was demonstrated that the first million words are the hardest.

POET'S PRAYER

By ELIAS LIEBERMAN

A song in my heart
And a hole in my purse
May be a blessing,
Not a curse.

But a hole in my heart
And a purse-kept song,—
God, save me from them
All life long.

NEXT MONTH—The March Annual Forecast Number of The Author & Journalist.—Many Valuable Features.

THEY WANT DRAMA!

... By W. DONALDSON SMITH



W. Donaldson Smith

"DRAMA in articles?" I have heard writers echo. "But drama belongs to fiction." Which conception accounts for the hundreds and thousands of dry-as-dust non-salable compositions which are turned out annually in the non-fiction field.

The main interest of people is still people, and to say that the public wants drama is only another way of saying that it is eternally craving to experience vicariously the highlights of pathos and comedy and excitement and tension in the lives of fellow human beings.

The days of "solid reading" are over. The proportion of men and women who settle down nowadays to a solid night's reading is negligible. There are too many other entertainments on tap. A radio stands in the corner and there are half a dozen picture houses down the street. "Solid reading matter" is in for a tough time today.

One universal theme underlies the writing of plays, the production of films, the writing of novels, and the writing of articles. That theme is the drama of humanity. The writer of fiction cannot escape the theme. The writer of non-fiction can escape it and very often does.

The article writer who sets out to educate the public may sell his article or he may not; but one thing is certain—if he relies on the educational aspect alone the check he receives will not be a big one. The writer who sets out to give the public fine composition is in the same boat. It is not education, nor instruction, nor fine writing which rings the bell in the money market. The theme of people and their laughter and tears provides a better return financially.

Turn over the pages of the popular magazines. You will find the pulsing note of humanity throbbing through the fiction—and through the non-fiction too! "Humanity First!" might well be the motto of the non-fiction editors who sign the big checks. The articles

they print may be—and very frequently are—valueless from the point of view of education or knowledge or instruction—but they never fail to pander to the public's insatiable and eternal craving to read about itself.

What is the basis of this technique of article writing, if it can be called such? It is very easily defined. It consists, briefly, of writing not about a subject but about the people connected with that subject. You don't write about banking. You write about the life of a banker. "The Penal System On Devil's Island" may be a really instructive and worth-while article but the check-producer is more likely to be entitled "A Dog's Life On Devil's Island."

One word which article writers should avoid as the plague is the word "inanimate" and all that it stands for. Fiction writers naturally keep clear of it because it is only too obvious that an inanimate novel or story isn't a novel or story. But the danger is not so apparent in the writing of non-fiction. Hundreds of articles are turned out—and many of them excellent articles in their way—which are inanimate. They don't live, they don't move. They are as dead as mutton. They lack the *sine qua non*—human interest.

An article about things rather than people always reminds me of a stage and scenery without the actors. An audience would soon get restive looking only at scenery, however fine that scenery might be. It would start clamoring for the actors to appear. The article writer often gets his scenery—his subject—but he fails to bring on the actors. If, instead, he used his subject as a background for the movement of characters in some way related to it, he would hold the interest of readers.

One of the first articles I attempted was one describing the piers at the mouth of the Tyne, on the east coast of England. I spent a lot of time collecting facts—impressive statistics and all the rest of it—and I wrote an article which would certainly have been of interest to a student of piers and their construction. But, even with my limited knowledge, I sensed that there was something wrong somewhere. "Evidently," I decided, "I need still more facts." While I was endeavoring to obtain them I heard a chance remark that the architect who designed the north pier had committed suicide one night when the North Sea broke through the pier.

Mr. Smith started to write in England at the age of 18. He sold to various English publications before coming to Vancouver, Island, B. C., since which time he has been contributing articles and sea stories to American and Canadian magazines.

This set me to thinking along different lines. I scrapped the original article with its quantities of dry-as-dust facts and wrote another under the title, "The North Pier—Breaker of Men," in which I portrayed the struggle of human beings over a period of years to build a barrier to the fury of the North Sea. The article scored first time, and ever since I have searched for and concentrated on the human angle of any subject I have attempted to write about.

This technique is, of course, simply the adoption of the technique of fiction writing to the writing of non-fiction. I believe myself that the more closely an article approaches the style of fiction the more likely it is to sell. Fiction has the qualities in it which never fail to appeal—emotion, clash, drama. Any article is improved, from the point of view of general en-

tertainment, by the addition of those reader-catchers. "Find the man and get his story."

And what of a subject which will not permit of this treatment? I have a very simple procedure where such subjects are concerned. I forget about them and think of one more amenable to the "human interest" technique.

For, frankly, at the present stage of public intelligence, there is little demand for valuable articles. If you write them you must be prepared to have them go to periodicals of limited field and to receive little or nothing for them in the vast majority of cases. Neither have the majority of magazine owners any burning desire to educate the public. The demand to which they cater is for entertainment, and the most tempting entertainment, according to the conception of the public, is provided in the portrayal of itself.

SONG WRITING— THE THANKLESS PROFESSION

... By SYDNEY KING RUSSELL

Mr. Russell has had several concert songs published by leading concerns, but declares that in the field of the popular song it is another story.



Sydney King Russell

THE amateur in the song-writing game has about one chance in ten thousand of clicking. However talented he may be, the odds today are stacked against him—particularly if he hasn't a host of bosom pals in the profession. Song writing is hardly to be recommended as a means of livelihood today. The first and principal obstacle is the difficulty of getting a sympathetic hearing, fair consideration. The

publishers and music launchers of today are not scouting for new talent, looking for unknown names to discover. There are amateur hours for singers and musicians, who find helpful hands ready to lift them upward. But the unknown song writer is ignored, in fact, he is shunned. Try to get an audition with a Broadway publisher or with an orchestra leader who is presumably seeking new material, and you will realize the truth of what I say.

This is not entirely the fault of the publisher or the orchestra leader. The latter is often surfeited with song offerings in addition to those which the publisher sends him—the songs of established writers to be plugged. And the publisher himself takes a large commercial risk with every song he launches, due to the expense of exploitation. To cope with these conditions, the unknown song writer must be a salesman as well as a creator. He must combine the qualities of a Fuller brush man with his mental and creative talent in order to succeed. He must be no diffident maker of verses, but a dynamic personality who can interest a hard-boiled music impresario in his wares, like any salesman of a more mundane product.

The psychology of the popular song makes the undertaking even more difficult. Few songs can be identified as hits at first hearing. You may have a real gem, but don't expect the lis-

tener to recognize it. The thing has to be drummed into his ears day after day—and how are you going to do that unless some prominent band or singer is using the song? With the patience of Job you may induce some jazz orchestra to promote your song, provided you can make an orchestration or spend from twenty-five to seventy-five dollars to have one made for you. If on top of this you can agree on a fifty-fifty split with the band leader who is interested in your song, you may get somewhere. And half a loaf is better than none.

Your only alternative is to go to some one of the gyp concerns and pay to get your song printed. If you fall for their bait, do not expect to see your gem exploited, for you will be disappointed. This fact should be well known, but there are still many amateur song-writers in our fair land who tumble for this old game.

I, myself, have published ten art songs, under the imprint of notable publishers of concert ballads. These songs have been sung by prominent artists in concert halls and radio stations from coast to coast. Several of my unpublished songs have been orchestrated and played by well-known bands, yet so far the publishers

of this music turn a cold shoulder. I am not an amateur, yet I find it as difficult to gain recognition and sympathetic consideration as if I were laboring clumsily over a first song.

Let us hope that time will bring a change—not to make a softie of the young song writer, but to give him a hearing and encourage him reasonably in his work. Every publishing house should have scouts for this purpose, a committee to foster new creative talent, instead of ignoring it. With such an attitude shown, undreamed-of talent might be brought to light.

The songs of Carrie Jacobs Bond furnish an example of the short-sightedness of music publishers. These simple melodies have a perennial appeal. "I Love You Truly" and "Just A-Wearyin' For You" would have made thousands for an astute publisher, but instead these songs went begging. Mrs. Bond was forced to publish and exploit her own songs in order to reach her public.

Perhaps the millenium will eventually arrive. As things are now, the amateur writer might as well lay his manuscripts away and take up plumbing. For in the song writing game, he hasn't a chance in ten thousand.

||| SURROUNDINGS

. . . By BARBARA KOCH HERBERT

EMILY did it. That is, she made me feel that I must write this or go out and chop down a persimmon tree.

Emily and I have always been bosom scribblers. Some day we hoped to write glamorous tales for the slicks, or at any rate for the pulps; but that was all in the future. Facing the stern realities of the present, our aim was directed toward humbler markets. When, after long struggle, my earnings from church publications had reached a total of but \$7.50 and hers slightly less, our spirits were not dampened. We were both as poor and struggling as Lanier, with Edgar Allan Poe thrown in; still we were undaunted.

Then an enigma visited Emily in the form of a legacy. Now I would have been the first to congratulate her on this greenback deluge if she had continued my twin spirit. But did she?

No, Emily's sudden opulence transplanted her into an I-have-arrived state. Most of all, she wanted to write novels like those of T. S. Stribling. On a southern trip two years ago Emily visited the study of Author Stribling in a big rambling house at Clifton, Tennessee, on the banks of the Tennessee River. Emily, now moneyed, decided that she would need a replica of that study before she could write replicas of the Stribling novel. First, she had her whole house remodeled after the Tennessee structure: wide hall thru the center of the house with large rooms adjoining on

either side. Next, she spent months on fixing up the study itself.

While I was sweating through the creation of a Little-Benny Sunday-school story, Emily was ordering sets of books to fill the bookcases which lined one wall. On the top shelf to the left a row of Author Stribling's books shone out in uncut-page splendor; it seems that T. S. has his own new books in like place in his study. Although he has a quite humble looking desk and a battered typewriter, Emily deviated a bit here to buy an expensive walnut desk and the latest noiseless machine. The desk drawers she filled with white paper (blank), typewriter erasers, carbon papers, mailing envelopes, and other such trifles—all as yet unused.

Well, Emily is now all set to write the best seller of next year. Does she write it? As a result of all these hoity-toity surroundings my erstwhile ambitious Emily sits in an idiotic reverie. She hasn't written one fictional line since the lawyer informed her that Uncle Bedford, the bee man, of Bucyrus, Ohio, left her ten thousand.

Emily and I are no longer bosom scribblers. How can I, writing in the bathroom by the gas heater (the only warm, secluded place in the house), commune with one seated in the voluptuous lap of luxury? As I glance up at an expanse of white bathroom fixtures, a ragged linoleum, and my old cardboard box files, I realize that my surroundings aren't exactly conducive to inspiration. But in my present neophytic state as a scribbler they apparently serve as a place to work. Dream on, Emily.

ORGANIZING A WRITERS' CLUB

... Prize-winning Letter Reveals How Easy It Is.

ILLUMINATING experiences in organizing writers' clubs, original methods of making such clubs helpful to members, and other phases of organization work, were brought forth in abundance by the January prize contest announced by THE AUTHOR & JOURNALIST.

A large proportion of the entries dealt with interesting but fairly typical experiences. The general impression to be gained from them—the impression received by THE AUTHOR & JOURNALIST editors—was that writers' clubs are definitely helpful. All things considered, a writer is better off belonging to a writers' club than keeping exclusively to himself. And it is easy to organize such a club. How easy it is, after the decision has been reached, is revealed by the following extracts from the first prize-winning letter, submitted by Maria Moravsky.

A literary native of Lakeland, Fla., to whom she broached the subject, asked: "How do you organize a writers' club?"

"I don't organize it. I create it. With a few words. Remember your scriptures? 'Let there be light!' Well, the same thing here: 'Let there be a writers' club.' It exists. We are the club: my husband, you, and I. Now, let's put a notice in the local paper about our next meeting."

The WORD is the greatest tool humanity has. The word was spoken. The notice was published.

We had about twenty members from the start. . . . Years after I left Lakeland, the current president sent me a letter telling me about the club's progress, and asking me to tell her something about the early days of the organization, of which—they still remember it!—I was the founder and "inspiration."

I would like to answer her in this magazine. There never was any first meeting of the Writers' Club. We pretended that it always existed. This is why everyone took us for granted. To avoid disagreements, we refused to have officers at first. . . . and for a while we lived in a perfect Utopia of officerless organization. . . . Later on, when there were more members, some sort of government became necessary.

Space limitations do not permit publishing the first-prize letter in full or quoting from others which interested the editors of THE AUTHOR & JOURNALIST in their capacity of contest judges. Following, however, are the winners:

First prize, Maria Moravsky, 2369 S. W. 23d St., Miami, Fla.

Second prize, Clarence Taylor, Rt. 1, Box 137, Marvell, Ark.

Third prize, Louina Van Norman, 3729 Rosewood Place, Riverside, Calif.

Fourth prize, Helen Diehl Olds, 32 Wooley Place, Little Neck, N. Y.

Fifth prize, Mrs. E. E. Emhoff, North Collier St., Longmont, Colo.

Sixth prize, George E. Bergman, 1227 E. Harrison Ave., Wheaton, Ill.

THE WORKING HABITS OF WRITERS

Eight Awards in Author & Journalist February Contest For Letters—Contest Will Explore Interesting and Successful Writing Routines

"I propose to do as I did in May and June here," wrote Arnold Bennett, in his journal, on August 15, 1910. "Get up at 5:30, and begin creative writing at 6:00, and finish that on most days before breakfast at 9:00 A.M. I have now satisfied myself that it is my best time for working . . . After breakfast I can do my oddments and correspondence, etc., and arrange my ideas for the next day, and thus have the whole of my work finished at noon. Afternoons for reading and painting and crass idleness."

If only for the study of professional writing habits that it affords, every writer ought to own *The Journal of Arnold Bennett*, now available in a good reprint at \$1.49.

The quality and the volume of a writer's work are greatly influenced by his writing habits. And, more broadly, these habits relate to his health and happiness. There are hardly two successful writers who follow the same production routine.

Describe your writing habits in a contest letter. Give interesting experiences in arriving at a standard plan. Explain how you overcame obstacles.

What do you do about "inspiration" and "moods"? Do you use tobacco? Arnold Bennett found much inspiration in reading. Do you?

For the letters which, in the opinion of THE AUTHOR & JOURNALIST Editorial Staff, are most interesting and helpful, these awards will be made:

First prize—\$10.00.

Second prize—Two years' subscription to THE AUTHOR & JOURNALIST. (If the winner is at present a subscriber, his subscription will be extended.)

Third to eighth prizes—"Deal-A-Plot," the new AUTHOR & JOURNALIST plotting device, advertised on another page.

Entries must be received by February 15. If return of manuscript is desired, the contestant must accompany it with a stamped, addressed envelope.

THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

Double Action Gang, 165 Franklin St., New York, is a new magazine announced by Winford Publications. Louis H. Silberkleit, president, writes: "This publication wants shorts from 2500 to 5000 words. All stories must play up the G-Men wiping out gangdom. Novelettes and complete novels are also needed. The law must be victorious at all times. No prohibition stories, but present-day bootlegging, interstate smuggling, counterfeiting, bank robbery, kidnaping, and the like, will do. Rates will be 1/2 cent a word, by arrangement. This book will be edited by the present editor of *Complete Northwest Novel*, Michael Ivan. We are completely bought up for all our magazines, with the exception of *Double Action Gang*." The other magazines of this group are *Western Action Novels*, *Real Western*, *Double Action Western*, *Mystery Novels*, and *Complete Northwest Novel*.

The American Boy, 7430 Second Blvd., Detroit, Mich., "is constantly on the lookout for good humorous stories, stories with a small-town setting, and detective stories," writes Franklin M. Reck, now managing editor. "We can also use occasional futuristic pseudo-science stories. We prefer stories of 4500-word length, packed with plot and action. Since our readers are high-school age and older, authors shouldn't 'write down.'" *American Boy* pays rates of 2 cents a word and up, on acceptance.

The North American Review, 597 Madison Ave., New York, uses articles and essays on the arts and letters, popular science and sociology (always keeping to the North American field), and stresses literary quality and atmosphere in its fiction. The latter should run about 6000 to 8000 words. Humorous essays also are used, as well as some verse. Payment is on publication at 2 cents a word. John H. G. Pell is editor.

Real America, 666 Lake Shore Drive, Chicago, announces that Edwin Baird has sold his interest to Ted Leitzell and W. T. Brannon, who are now editors of the magazine. The policy remains unchanged. Articles treating of vital American problems, exposes of graft and corruption, and short-stories and novelettes of any type, are sought. Cartoons, jokes and fillers will continue to be bought. Payment is announced at rates of 1/2 to 2 cents a word, on publication.

Western Aces, 67 W. 44th St., New York, of the Magazine Publishers group, is now in the market for emotional Western short-stories and novelettes, with strong human interest. Range, outlaw, and mining settings are desired. M. L. Butler is now associate editor of this magazine and *Gold Seal Detective* of the same group.

West F. Peterson, who succeeds Carson W. Mowre as editor of various Dell Publishing Company action magazines at 149 Madison Ave., New York, sends the following statement of policy: "We want all our old contributors to feel perfectly at home with the new administration of this Dell group—want them to feel that they can be sure of receiving as cordial treatment as they have in the past. To the writers who have not yet 'hit' any of these books we extend an invitation to 'do your damndest' in competition with the old-timers. This is a wide-open fact and fiction market; no holds are barred, and may the best man win when the check requisitions are forwarded

to the bookkeeping department on Tuesday of every week. Rates are: *All-Western*, 1 1/2 to 5 cents; *Western Romances*, 1 1/2 to 3 cents; *Public Enemy*, 1 1/2 cents; *Inside Detective*, 1 1/2 to 2 cents, with \$2.50 additional for every photo used. If for any reason the payment is to be cut below the set minimum, it will be done by special arrangement with the author or agent. Now, as to the individual requirements:

"*All Western*. The formula will remain much the same as it was under Mr. Mowre's management. Need novelettes of from 13,000 to 20,000, shorts running 4500 to 6000 words. The most important change is that the romantic element, while still subordinate, will be stressed more heavily than in the past. Also, we welcome a good mystery angle now and then. There will be fewer fact articles, and they must be good to make the grade.

"*Western Romances*. We are very much in need of material—novelettes, 12,000 to 15,000, and shorts, 4500 to 6000. Henceforth, the stories in this book will be more love and less Western action, although naturally the West will provide the background and supply the situations. In the past, the simplest of pulp formulas has been applied; now we are seeking more variety, both as to plot and character. The heroines must be wholesome, pure, and in themselves symbols of the best in rangeland life. A little passion now and then is not to be scorned, but something should be left between the lines—it needn't be laid on with a calcium brush, if you get the point. Characters should be modern in spirit. While we all know that the fictionized West is the old West, the illusion should be maintained for the uninitiated that it is truly the West of today. Writers who can groove their stories into this new romantic slant on W. R. will be assured a steady market. Jack Burr, remembered by many contributors from the days when he was an editor at Clayton's, is the associate on *All Western* and *Western Romances*. He will be in most direct contact with writers for these two magazines.

"*Public Enemy*. In this magazine, devoted to the activities of the G-Men, the general need is for novelettes running about 9000 words and shorter fiction and fact stories ranging from 4000 to 6000. The long novel, starring Lynn Vickers, key-man of the F. B. I., in each issue is done on a contract basis. In aiming at this market, remember that in the shorts we seek to give variety to the novel—that is, the heroes preferably should not be F. B. I. agents but operatives of some other government law-enforcement branch, such as the Secret Service (counterfeiting), the Narcotic Squad, the Postoffice Inspection Service, etc. A subordinate girl interest is welcome though not essential.

"*Inside Detective*. This fact-detective magazine needs stories of recent crime investigations in the U. S. and Canada, running from 1000 to 6000 words, accompanied by clear photos, and preferably written under the by-line of the detective who cracked the case, a relative of the victim, the criminal himself, or the like. We are trying to get away from the old routing police-reporter style in presentation of these stories; highly desired is writing with a strong emotional punch. Most likely cases are those of spectacular, sensational nature and containing woman interest. It is best to query before writing the yarn. This book is again on a regular monthly basis."

Yankee, Dublin, New Hampshire, is a monthly edited by Robb Sagendorph, and devoted to all types of Yankee material. Articles and essays on Yankee subjects and ideas, 1200 to 1400 words in length, are used; short-stories with Yankee characters and situations—humor stressed—never over 3000 words and preferably shorter; Yankee verse, anecdotes, sayings, oddities, epitaphs, etc. "No sophisticated stuff, would-be Farmer Brown and Deacon Jones stuff, faked dialect, or the like, considered. Everything must be tinged with New England." Payment is on publication, usually at \$10 per article, \$15 to \$20 per story; verse, 50 cents a line; jokes, epigrams, and fillers, \$1 each.

Midland Editorial Service, 403 Hall Bldg., Kansas City, Mo., is interested in receiving from free-lance writers feature material suitable for daily or weekly publication in newspapers. Henry B. Vess, editor, writes: "General articles of from 800 to 2000 words, and shorter fillers of 200 to 600 words, not limited to any particular field, but timely or seasonal and possessing human interest; editorials and editorial cartoons; humorous, entertaining, or informative columns; sports articles, single or in series; unique comic strips; short-stories of from 1000 to 5000 words, and serials of 30,000 to 50,000 words, are among its requirements. Material must be authentic, well-written, fresh and original in treatment. Fiction must be dramatic, with good plot and suspense, and clean. Payment is made on a 50-50 basis, or by special arrangement. All material reported on promptly. A more definite and detailed statement of our current requirements, and suggestions for certain types of material, will be sent to writers who ask for it and enclose postage. Correspondence and inquiries concerning specific features are invited. Any new, unusual, and original feature of general interest, which will appeal to a large class of readers, will be carefully considered."

Photoplay, 7751 Sunset Blvd., Hollywood, Calif., Macfadden "fan" magazine, is now open for short-stories and serials, in addition to motion-picture articles. Good rates are paid on acceptance.

Leo Margulies, editorial director of Standard Magazines, Inc. (The Thrilling Group), 22 W. 48th St., New York, writes: "Doesn't anybody write the short detective novelette any more? You wouldn't think so—for I haven't seen any in a long time. We need 'em and badly—from 7000 to 10,000 words. At least four chapters a yarn. The magazines: *G-Men*, *Popular Detective*, and *Thrilling Detective*." Rates here are 1 cent a word and up, on acceptance.

The American School Board Journal, 524 N. Milwaukee St., Milwaukee, Wis., using school administrative articles, does not care to see material unless prepared by authorities in that field.

College Humor, 22 E. 48th St., New York, is now edited by Robert A. Pines, who succeeds Dorothy Ann Blank.

Dime Western Magazine, 205 E. 42nd St., New York, of the Popular Publications group, is now published monthly instead of twice-monthly. It desires vigorous, human Western short-stories in 2000 to 6000-word lengths, novelettes of 10,000 and novels of 18,000 words. Girl interest and realistic characterization are essential. Rogers Terrill is editor. Rates paid are 1 cent a word up, on acceptance.

Vanity Fair has been merged with *Vogue*, 420 Lexington Ave., New York, by Conde Nast, the publisher. Mrs. Edna Woolman Chase continues as editor-in-chief of the magazine, now entitled *Vogue*, with which is combined *Vanity Fair*, while Frank Crowninshield, who has been editor of *Vanity Fair* since its inception in 1913, will continue as editorial advisor.

A NEW CONTEST INSPIRED BY A NEW WRITER

In the February *REAL AMERICA* we begin the finest mystery novel that has appeared in many years: **Some Must Watch**, by Sherry King, who has never before appeared in the pages of a national magazine.

It is to run in six installments, and we will warrant that you will think you have reached the correct solution at least three different times before you read the final chapter.

Our contest is very simple: we want to see who can write the best final chapter after reading the first five. There are no restrictions on length or style; the solution does not need to agree with the author's; the only limitations are that the winning chapter be a good story and that it agree with the facts that have been developed earlier in the story.

\$\$ Fifty Dollars First Prize \$\$ Twelve Other Cash Prizes

The best winning chapter will be printed in the issue of *REAL AMERICA* following Sherry King's last installment. Its author will receive our check for \$50. In addition, the second best will receive \$10; the third, \$5; the next ten, \$1 each.

Our Trial Offer

It is not necessary to buy *REAL AMERICA* to enter this contest; you may consult copies at libraries, etc. However, by taking advantage of our special trial offer, you will be sure of receiving all installments and of having them on hand to check all details when writing your contest entry. In addition you will see the sort of writing that has made it possible for four new writers to make their bow in our pages for four consecutive issues.

Mail the coupon below with \$1, and we will enter you for a five months' trial subscription beginning with the March *REAL AMERICA*, and send you the February issue FREE. Do it today!

REAL AMERICA, Dept. A.,
666 Lake Shore Drive,
Chicago, Illinois.

Please enter me for a five-months' trial subscription beginning with your March issue, and send me the February issue FREE. I inclose \$1.

Name _____
Address _____
City _____ State _____

The Thrilling group, 22 W. 48th St., New York, reports the following changes in length requirements for various magazines under its standard. *Popular Western* and *Popular Detective* prefer short-stories of 7000 to 10,000 words; these two and *Thrilling Love Magazine* want novels of 15,000 words, eliminating the 20,000-word length. *Thrilling Western* desires short-stories of 7000 to 8000 words. All magazines of this group, under the editorial direction of Leo Margulies, now pay rates of 1 cent a word and up, on acceptance.

The Presbyterian Board of Christian Education, 420 Witherspoon Bldg., Philadelphia, has slightly increased its rates of payment. *The Pioneer*, for boys, and *Queens' Gardens*, for girls, now pay \$4 per thousand words, on acceptance. *Forward*, for young people, pays 50 cents per hundred words.

Gospel Trumpet Co., Fifth and Chestnut Sts., Anderson, Ind., has increased its word rates slightly. Formerly paying from \$2 to \$2.50 per thousand words on publication for *Boys' and Girls' Comrade* and *Shining Light*, it now pays \$3 per thousand. The rate for *Young People's Friend* has been advanced from \$2 to \$3 per thousand words to \$3.30 per thousand, payable on publication.

New Mystery Adventures, Room 806, 120 W. 42nd St., New York, devoted to weird and occult fiction, now is interested also in pseudo-scientific fiction, "a la Buck Rogers," with a sex angle, writes A. R. Roberts, editor. Payment is now announced at 1/2 cent a word flat, after publication. This magazine is far behind in its payments to authors. Although it previously announced rates of 1/8 to 1 1/8 cents a word, Walter W. Hubbard, president, informed a writer who brought suit against the magazine for payment for a published yarn that 1/2 cent a word was "absolutely the highest rate" it had ever paid since its inception.

The Youth's Comrade, issued by the Nazarene Publishing House, 2923 Troost Ave., Kansas City, Mo., is edited for the teen-age group, boys and girls. Religious and out-of-door short-stories up to 2500 words, verse, news items, and art work, are sought. Edith Lantz is editor. Payment is on acceptance at low rates.

Story's End, 509 Fifth Ave., New York, the peculiar policies of which were commented upon in our December issue, has "removed, left no address," according to the New York postoffice department.

Messenger of the Precious Blood remains the title of the magazine which was recently reported to have changed its name to the *New Messenger*. This is a Catholic monthly published by the Society of the Precious Blood, Carthage, Ohio. Rev. C. J. Davitt, C.P.P.S., editor, writes: "We are in the market for well-written Catholic stories, without being 'preachy,' also articles on topics of current interest treated from the Catholic viewpoint. Lengths should be about 2500 or 3000 words. Verse of about 12 lines is sought. Payment is at 1/2 cent a word for prose, 25 cents a line for verse, on publication.

The H. M. Publishing Co., of Dover, Del., is entirely unaffiliated with the D. M. Publishing Co., of the same city, although both publish sex magazines, according to a note received from the latter company.

B'nai B'rith Magazine, 70 Electric Bldg., Cincinnati, Ohio, is now edited by Edward E. Grush, who reports: "The magazine is restricted 100 per cent to material of Jewish interest. Short-stories of 1500 words, articles and essays of 1000 to 3000 words, are used, payment being at 1 cent a word on publication. There are prizes for jokes.

The American Home, 444 Madison Ave., New York, informs contributors that its schedules are complete for many months ahead.

Children's Play Mate Magazine, 3025 E. 75th St., Cleveland, Ohio, edited by Esther Cooper, writes: "We have stated over and over through writers' magazines that we do not want drawings, and that we require a stamped and addressed cover to be enclosed with each contribution. This reasonable request is persistently ignored by more than half of the people who submit material to us. We welcome manuscripts, consider them carefully, and have published many by new writers. But it is absolutely necessary that a stamped and addressed cover be enclosed if the writer wishes an immediate report." The magazine uses short-stories up to 2000 words for boys and girls up to 14, including nursery stories and imaginative verse of from 1 to 5 stanzas. Payment is at 1 cent a word, verse 25 cents a line, on acceptance.

The Christian Science Monitor, 1 Norway Street, Boston, has a department, "In Lighter Vein," in which it pays \$1 each for wholesome jokes and light verses.

Atlantica, 33 W. 70th St., New York, devoted to articles, stories, and poems of interest to or written by Americans of Italian origin, writes: "We seldom pay for contributions from other than regular contributors, but if work meets our exact need, we will. In that case, rates are 1/2 cent a word up, on acceptance."

University of Oklahoma Press, Norman, Okla., Joseph A. Brandt, editor, writes: "Due to the extremely restricted field in which we publish—scholarly research—we are not a good market for the average writer. First preference is given by us to work done either by members of our faculty or by graduates of the University. In our 'The Civilization of the American Indian' series we do take work done by persons not associated with the University, but again, manuscripts must be the result of scholarly investigation. We do not invite the submission of manuscripts, although scholars with materials dealing with the southwest or the Indian, if non-fiction, may write us."

Adult Bible Class Monthly, 420 Plum St., Cincinnati, Ohio, issued by the Methodist Book Concern, is in the market for 300 to 1500-word articles on religious, rural, and peace topics, and news of the temperance movement, Jonathan B. Hawk, editor, reports. Payment is at 1/2 to 1 cent a word on publication.

Parade of Youth, 1727 K St., N. W., Washington, D. C., a boys' and girls' weekly syndicated department, is now edited by J. Lacey Reynolds, Jr., succeeding Bruce Bryan. It uses photos and news items up to 300 words on worth-while activities of boys and girls. Payment is on publication at 1/2 cent a word.

Arts and Decoration, 116 E. 16th St., New York, edited by Mary Fanton Roberts, uses articles and essays on art, decoration, gardens, furniture, furnishing accessories, entertaining, and household equipment, with art work and photos. Payment is now on publication at from 1 to 2 cents a word.

The Voyager, 5 Beekman St., New York, wants "no travelogues," reports Morrill Cody, editor. It uses fictionized descriptive material and humorous anecdotes, 500 to 1500 words in length, on fashions and travel. Photos, art work, cartoons, and cartoon ideas are considered. Payment is at from \$15 to \$20 per article, on publication.

The Improvement Era, 50 N. Main St., Salt Lake City, Utah, is no longer under the associate editorship of H. R. Merrill.

The Canadian Bookman, 516 Yonge St., Toronto, Canada, makes "payment in kind," writes Findlay Weaver, editor. Apparently this means that no cash payment is offered.

Players Magazine, Box 266, Peru, Nebr., is devoted to high-school and college dramatics, stagecraft, and one-act plays. "We do not pay for articles. The authors of plays retain all rights and are entitled to collect royalties and sell their plays later."

Today's Astrology, Mt. Morris, Ill., using articles on astrology written for the layman, has reduced its rates to 1/2 cent a word, payable on publication, writes Irvin Ray, editor.

School Activities, Topeka, Kans., "is not paying for feature articles, but we do buy stunts, etc.," writes C. R. Van Nice, managing editor. Payment is at 1/4 cent a word on publication.

Panther Players, 344 E. 84th St., Los Angeles, a little theatre company, is interested in seeing three-act plays of all kinds. Characters must be eight or more. "We pay no royalties, but all plays accepted are guaranteed production."

Silver Screen, 45 W. 45th St., New York, "uses anything of interest to movie fans," reports Eliot Keen, editor. This includes short-stories, serials, articles, news items, jokes, photos, and art work. Payment is on publication at rates not specified.

True Gang Life, Hollis, N. Y., desires true stories of gang activities, in addition to fiction. Payment is at 1/2 cent a word, but usually is considerably delayed after publication.

School Management, 9 E. 40th St., New York, seeks only 200-word articles on "How other schools do it," bearing on the administrative angle and projects of practical value for parent-teacher organizations. Payment is on publication at \$1 an item.

Young America, 32 E. 57th St., New York, published by the Eton Publishing Corp., is now edited by Louis A. Langreich, who replaces J. Louis Quinn. It uses adventure short-stories about 1000 words in length, serials of 20,000 words, and educational articles of 1000 words. "Payment is by arrangement."

Two to Teens is now located at 305 Lyceum Bldg., Pittsburgh, Pa. It uses juvenile short-stories of 1000 to 1500 words, serials of 5000 words, editorials, and verse up to 36 lines. Payment, according to Mary S. Powell, editor, is at 1/2 cent a word, 10 cents a line for poems, on publication.

The Nation, 20 Vesey St., New York, is now edited by Max Lerner, who succeeds Raymond Gram Swing. It uses articles on politics, literature, economics, and foreign affairs, up to 2000 words. Payment is at 2 cents a word on publication.

This Week, formerly at 230 W. 41st St., New York, has moved to the Graybar Bldg., 420 Lexington Ave.

Love Fiction Monthly, 67 W. 44th St., New York, edited by Rose Wyn, is reported to be open to short-stories in which the heroine is "not too sweet." Stories should be glamorous rather than dramatic. Payment is at 1 cent a word, shortly after acceptance.

American Trapper, Plymouth, Calif., does not answer letters of inquiry or report on manuscripts submitted, according to a contributor.

Movie Humor, 381 Fourth Ave., New York, issued by the Ultem Corp., offers a market for screen humor, preferring one and two-line jokes, gags, etc., according to M. R. Reese, editor. Fair rates are offered on publication.

Boys' Comrade, Beaumont and Pine St., St. Louis, Mo., of the Christian Board of Publication, is now edited by Herbert L. Minard, who succeeds Glenn McRae.

Collegiate Digest, P. O. Box 472, Madison, Wis., using brief serious articles on college subjects, and photos, now pays on acceptance, at varying rates, photos \$3 each.

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The Christian Science Monitor, 1 Norway Street, Boston, Mass., informs a contributor: "For the guidance of those who wish to write for our columns, we recommend a thorough study of the paper itself from day to day. Thus the prospective contributor will become familiar with the various feature pages and the types of articles which are suitable for their columns. Manuscripts should not run over 1200 words and those intended for *The House Forum* and Editorial pages should not exceed 1000 words. We seldom use poetry of a religious nature. The rate of payment for poems is based on their length and their value to the *Monitor*. Fiction and continued stories are published only on *The Children's* and *Young Folks'* pages, and the latter should not exceed twelve chapters of more than 1200 words each. Because of the great variety of material which we publish in the different departments of the *Monitor*, it is impossible for us to set an exact space rate, but the average is about \$7 a column, on acceptance. We make payments twice a month, shortly after the 14th and the 28th."

10 Story Western, 205 E. 42nd St., New York, is a new member of the Popular Publications group. It uses, as the title indicates, fast-action Western stories. Rates of Popular Publications are 1 cent a word up, on acceptance.

War Stories, 149 Madison Ave., New York, is being revived by the Dell Publishing Company, as a quarterly.

Nick Carter Detective Magazine is now the title of the former *Nick Carter Magazine*, of the Street & Smith group, 79 7th Ave., New York.

Rockefeller Center Weekly, 30 Rockefeller Plaza, New York, accepts contributions only from tenants or employees of Rockefeller Center, according to George Martin, editor.

The Home Desirable, 221 N. La Salle St., Chicago, is overstocked on practically everything, writes W. L. Benson, editor.

The Musician, now located at 15 E. 38th St., New York, is under the editorship of A. Nicholas de Vere, who writes: "We can use pictures and feature music material, but are not paying for it as yet."

Genesis: A Magazine for Creative Youth, 33 W. Warren Ave., Detroit, Mich., is announced as a new literary monthly, edited by Charles Samarjian and Paul Nagel. Henry K. Ducody, secretary-manager, writes that the periodical will use literary material of all types, patterns, and lengths, but cannot pay for copy as yet.

Good Housekeeping, 57th St. and Eighth Ave., New York, expresses an interest in "simple love stories."

Baptist Sunday School Board, 161 Eighth Ave., Nashville, Tenn., writes as follows: "Our annual needs call for nearly two thousand manuscripts from our contributors. We use in *The Challenge*, and also in *The Ambassador*, eight to ten serials, 200 short stories, 250 articles, and 50 to 75 poems. We use in *The Sentinel* 200 short stories, 150 articles, and 40 to 50 poems. For our other periodicals copy is supplied almost exclusively by the editors or solicited from staff writers. But we can use annually about 50 manuscripts (poems, articles, stories, sermonettes) for *Home Department Magazine* (quarterly). We want stories with a purpose that impels upward, with originality that leads out of the beaten path, and with movement that attracts red-blooded young people and their seniors. Stories of wholesome adventure are generally given first-page position. The story of achievement ranks high in our esteem. The moral note should not be unduly prominent, but it should be there. The articles we desire cover a rather wide range, descriptive, biographical, historical, literary, scientific; but they should be written in popular style, and not be severely technical or statistical. Suitable verse is welcome. Nothing trite, slangy, childish, or "goody-goody" is desired. Nor do we wish poems on religious themes only. However, the sentiment must be sound. We have no room for long poems. In serials, leave out slang, everything that smacks of commercial advertising, treatment of events that would be stale reading before we could publish, marital and domestic difficulties, any reflection on parents, all flippancy in regard to religion and religious matters, the presentation of false doctrines, whatever antagonizes or compromises the beliefs of Baptists. We find most love stories unavailable, but the natural mutual relationship between young people need not be avoided. Your check in payment for any accepted manuscript (usually at the rate of approximately $\frac{1}{2}$ cent a word) will be mailed to you about the twentieth of the month following the month of receipt. Variety in topic and treatment is refreshing. The publication of articles along a certain line does not mean that more on the same subject will be available. On the contrary, something different might be especially welcome. Remember that we work months ahead of date in making up our papers. We cannot accept a Fourth of July article in June, or a Christmas story in November, unless we do it for publication the following year. All 'Special Day' stories should reach us six months ahead of date. Submit whatever you think may be adapted to our periodicals and our constituency. We want to avoid monotony. We are hospitable to suggestions. We shall be grateful for your co-operation."

American Standard, 1598 Chestnut St., Trenton, N. J., is announced as a "contemplated" 5-cent weekly by Joseph Greenberger, who states: "Short-stories, serials, and articles, any length, of high literary and moral value, are required. One-half cent and up will be paid for accepted material."

Liberty, Chanin Bldg., New York, is reported to be in need of a serial—rich romance or rip-roaring adventure.

Smoke, P. O. Box 535, Providence, R. I., plans an enlarged issue. It makes modest payment for material but is not interested in commercially written verse. It seeks to publish good poetry—any theme, written in any form, but the achievement must be vital. "It especially encourages younger poets who have something to say," writes Susanna Valentine Mitchell, editor.

The Medical New Yorker, 935 Willoughby Ave., Brooklyn, N. Y., is interested in short short-stories, articles, sketches, and other matter that will interest doctors, but makes no payment.

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THE WRITER'S MONTHLY, Dept. AJ,
Springfield, Mass.

Fight Stories, Wings, North West Stories, and Love Romances, 461 Eighth Ave., New York, have been revived by Fiction House as quarterlies. Fiction House rates are 1 cent a word and up, on acceptance, but buying is sparse, as its magazines are issued quarterly, except for *Action Stories*, which comes out bi-monthly.

Street & Smith's Complete Magazine, 79 7th Ave., New York, has gone back to its original title, *Complete Stories*.

Western Poetry, now located at Oceanside, Calif., has a system of "grading" poetry. For poems considered first grade it is stated that cash is paid; for second grade poems, copies of the magazine; for third grade, nothing. Authors of poetry that—in the estimation of the editor—is considered third grade, are compelled to buy copies in order to see their work in print, according to a contributor. The contributor also reports that this rule was invoked in his case in spite of his stipulation that if his poem was used he should at least receive two copies of the issue containing it. "The poem was lousy," the contributor modestly admits, "but the fact is that it was accepted on my terms and later used to try to exact from me the price of the magazine."

Boys' Chum, South Lyon, Mich., is edited by Robert B. Tuttle for boys 8 to 14 years of age. It is glad to see contributions but at present can offer no payment. The editor is a sophomore in college, who expects to build the magazine into a venture that will offer a real market for material after he has graduated.

Life and Health, Takoma Park, Washington, D.C., writes: "We do not pay for articles in the usual sense of the word. The journal is published as a health education endeavor, and not for commercial profit. As a general policy, we do not publish articles from others than doctors, nurses, and medical dietitians."

Sindicato Periodistico Inter-Americano (Inter-American Newspaper Syndicate), formerly at 31 E. 27th St., New York, has gone out of business.

Prison Life, 120 W. 42nd St., New York, is reported to have passed into bankruptcy, owing many writers for published material.

Harper's Bazaar, 572 Madison Ave., New York, is no longer buying novelettes or serials.

Screen Play, 7046 Hollywood Blvd., Hollywood, Calif., is now edited by Murphy McHenry.

Poetry Digest, 220 W. 42nd St., New York, now uses poetry reprints only.

Center Aisle, 1458 Hamline Ave., N., St. Paul, Minn., is a new magazine of the theatre.

Canadian Geographical Journal is now located at the National Research Bldg., Ottawa, Canada.

Pleasant Living, 107 N. Eighth St., St. Louis, Mo., writes that all its needs are supplied.

Mademoiselle, formerly at 405 Madison Ave., is now located at 1270 Sixth Ave., New York.

Discontinued—Suspended

The Patrician, Bronx, N. Y.

Dime Adventure, (Popular Pubs.) New York.

Sky Birds, (Magazine Publishers) New York.

Romances of Hollywood "Movies," (Utem Pubs.) New York.

PRIZE CONTESTS

Houghton Mifflin Company, 2 Park St., Boston, is offering two fellowships for 1936, to help writers of promise to secure the financial independence essential to their development. The awards will be given for a specific project, fiction or non-fiction. Each fellowship will carry an award of \$1000 in addition to subsequent royalties. Applicants will be expected to sub-

mit samples of past work, as well as definite plans for the project for which the award is asked, including a detailed synopsis or tentative table of contents, samples of proposed treatment, etc. Applications must be made before April 1, 1936.

Liberty, Chanin Bldg., New York, sends the following telegram, signed by William C. Lengel, associate editor: "Fulton Oursler, editor-in-chief, announces that *Liberty* is starting 'Liberty's Page for Amateur Writers,' conducted by Major Edward F. Bowes. All writers who have had no work published and paid for are eligible. Short-shorts not over 500 words; poems, jokes, epigrams, humorous cartoons and drawings. All work must be original. Readers will vote for favorites and awards of \$25 for best contribution, \$10 for second, and \$5 each for next three, on basis of reader votes, will be paid. Address contributions to *Liberty's* Amateur Writers' Page, Major Bowes, editor, 122 E. 42nd St., New York, N. Y."

Real America, 666 Lake Shore Drive, Chicago, announces that it will award \$50 for the best final chapter for a mystery serial which begins in its February issue; \$10 for second best, \$5 for third, and \$1 for the next ten. The serial will run six installments and competing final chapters will be submitted after the first five have been published. (See more detailed announcement in advertisement, this issue.)

Interlude, 942 Howard St., San Francisco, devoted to short-stories, essays, and poems by new writers, conducts a post-card ballot by which readers vote for best contributions. "The writers, poets, and artists receiving the largest number of votes share in \$125 monthly cash awards." (\$50 for best short-story, \$25 for next, \$15 and \$10 for best poems, \$15 and \$10 for best illustration or cartoon.) Writers who have already earned their spurs in other national publications are barred from submitting material. An entry blank must be obtained or clipped from the magazine to accompany submitted material.

The New Masses, 31 E. 27th St., New York, in its issue of January 28, announces a cartoon contest. "There will be a \$1000 first prize, \$25 second, and 50 prizes of \$5 each for thinking up titles to three fascinating cartoons," according to preliminary announcements.

Macfadden Publications, P. O. Box 490, Grand Central Station, New York, are now conducting a true-story prize contest closing March 31, 1936. A first prize of \$2500, five second prizes of \$1000, ten third prizes of \$500, and fifty fourth prizes of \$250 will be awarded for best true stories in lengths between 2500 and 50,000 words. Stories must be based on facts that happened within the lives of the writers or to people of their acquaintance. More complete details, including the latest edition of "Facts You Should Know About True Story," may be obtained from the Macfadden Company.

Vespers, 966 E. 25th St., Paterson, N. J., will award a \$25 cash prize for the most beautiful oil painting submitted by an artist-poet, \$10 for the best sonnet during 1936, and \$1 each month for the best vignette, writes Henry Picola, editor.

Modern Screen, 149 Madison Ave., New York, announces a prize contest built around the question: "What would you serve if you had Ruby Keeler at your home for dinner." Prizes totalling \$1000 in cash and merchandise are offered. See magazine for details.

The Pictorial Review-Dodd, Mead & Co. prize award of \$10,000 for a novel was won by Margaret Flint of Bay St. Louis, Mississippi, for her novel entitled "The Old Ashburn Place." 2632 manuscripts were submitted.

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AGNES C. HOLM

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The Sunday Worker, 50 E. 30th St., New York, newly launched weekly edition of the *Daily Worker*, announces: "Every week Margaret Bourke-White, noted photographer, will pick the best pictures sent the 'Snap America Contest.' Prizes of \$10, \$5, and \$2 will be awarded. All photos used will be paid for." Pictures with social implications will stand best chance with this market.

GREETING CARD DEPARTMENT

By DORIS WILDER

The Bromfield Publishers, Inc., 12 High St., Brookline Village, Mass., at last information were interested in humorous Valentine, Birthday, Good Health, Bon Voyage and Friendship material. This firm, like a number of others, offers a market to the free-lance artist, buying many cleverly illustrated ideas. Ethel W. Beach, editor, welcomes only A-1 sentiments. 50 cents a line.

Suggestions given to contributors by Mary E. Johnson of the editorial department of Hall Bros., Inc., Grand Ave. & Walnut St., at 26th, Kansas City, Mo., are as follows: "Greetings should always contain a message of real friendliness and should be cheerful without being 'preachy'. A verse must be easy to read and understand. Unusual words, irregular meter, forced rhymes, and obscure ideas make a verse unsalable. Always use easy, conversational English and natural construction. A verse may be from two to eight lines, and should begin interestingly and end cleverly. We cannot attempt to correct or revise verses which we do not expect to buy. We prefer to have each verse typed on a separate slip of paper. Be sure to keep a copy for yourself, and please send a self-addressed envelope for the return of manuscripts we cannot use. We usually pay 50 cents a line, and we send checks immediately upon acceptance. We appreciate good workmanship and originality."

Christmas verses may interest Miss Ethel Forsberg of R. R. Heywood Co., 263 Ninth Ave., New York, at this time. Sales to this company during previous buying seasons would indicate a preference for verses comprising four short lines of rather general appeal, suggesting a special illustration or not. 50 cents a line.

Jessie H. McNicol, 18 Huntington St., Boston, offers a good year-around market for both seasonal and every day sentiments to those who can get her "slant." 50 cents a line.

Wise-cracks suggestive of clever illustration or novelty treatment find a ready market with Donald D. Simonds of the George C. Whitney Co., 67 Union St., Worcester, Mass. These should be either for Valentine or Christmas use. 50 cents a line.

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Now is the time to write Everyday sentiments to be sent late in February for March consideration to White & Wyckoff Manufacturing Co., Holyoke, Mass. Birthday and Convalescence numbers probably will interest O. A. Landgraf most. The editor once expressed a preference for humorous material, "not excruciating funny, but simply having a clever little twist or play on words without getting right down to actual puns." 50 cents a line.

"We can use quite a large number of general Christmas greetings suitable for anyone to send to anyone else; four to eight lines in length," writes Fred W. Rust, editor of Rust Craft Publishers, Inc., 1000 Washington St., Boston. "We can also use a limited number of clever prose greetings. Wedding congratulations, four to eight lines in length; preferably these should not mention 'wedding day.' Baby shower gift verses (not to mention that the baby is here). In some of these you should not use the word 'gift.' In place of this use the word 'something' or some other word or phrase. General illness verses—we seem to receive very few good verses for this purpose." 50 cents a line.

Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

The A. E. D. Triangle, editorial office, 327 S. 16th St., Milwaukee, publication office, 105 S. Ninth St., St. Louis, is a new publication for men who sell construction material, equipment and supplies. It is under the sponsorship of the Association of Equipment Distributors. Morton R. Hunter is editor, Frank J. Maher, associate editor. Mr. Maher states that it will be *absolutely necessary* that writers submit 200-word suggestions before forwarding any material. Articles may deal with some ingenious manner in which a successful distributor has developed turnover in sales, movement of dead stock in a unique manner, treatment of his parts and service department, an unusually successful method of handling credits, etc. The reader will be a construction equipment dealer and probably a dyed-in-the-wool product of his field—thus, no generalities or apparent truths would have any place in an article. There is, however, romance in the handling of workaday problems. Get away from the dull and the prosaic in handling these business stories. Put the romantic truth into the story of how a \$100,000 or a \$100 order was rushed through with all hands "turning to" and working all night to put the order over! See your construction equipment distributor. Talk to him about his business, search around for the interesting business story he is certain to have; then, outline it in 200 words, and shoot it to Mr. Maher. He promises a prompt consideration—and payment for accepted stories on the basis of 1 cent a word upon acceptance.

American Roofer, 58 W. Washington St., Chicago, has been purchased by Harris, Fox, Huffman, Inc., New York, and will be combined with *Modern Roofing*, 404 W. Madison St. James McCawley will continue as editor of the combined publications.

Texas Realtor, with editorial offices at the Kemp Hotel, Wichita Falls, Texas, has made its debut as the official organ of Texas Association of Real Estate Boards. Editor and publisher is Joseph Keith, former president, Stuart & Keith, New York, realty magazine publishers.

Metropolitan Lith. & Pub. Co., 167 Bow St., Everett, Mass., is always in the market for outstanding verses or ideas for the Every Day occasions, i. e., birthday, convalescence, birth announcement, gift enclosure, etc. Fred P. Leutters, editor, keeps regular contributors informed as to seasonal needs. 50 cents a line.

Seasonal or Every Day material of the so-called "clever" type may sell to McKenzie Engraving Co., 1010 Commonwealth Ave., Boston, at 25 cents a line. C. B. Lovewell, editor.

Paramount Line, Inc., 109 Summer St., Providence, R. I., has been in the market for Valentines. Madeline A. Sessions and Theodore Markoff. 50 cents a line.

Markets for A-1 Everyday sentiments are Jessie McNicol, 18 Huntington Ave., Boston; Metropolitan Lith. & Pub. Co., 167 Bow St., Everett, Mass.; Gibson Art Co., 233-241 W. Fourth St., Cincinnati, O.; Paramount Line, 109 Summer St., Providence, R. I.; Quality Art Novelty Co., Eveready Bldg., Thompson Ave. and Manley St., Long Island City, N. Y.; Buzza-Caradozo, 2503 W. 7th St., Los Angeles; and McKenzie Engraving Co., 1010 Commonwealth Ave., Boston.

Electrical West, 883 Mission St., San Francisco, William Cyr, associate editor, writes: "With our present policy we obtain everything we use from our own staff and correspondents. Practically no market for free-lance writers any more."

Motion Picture Herald, 1790 Broadway, New York, Terry Ramsaye, editor, informs that it offers practically no market for laymen or amateur writers.

Bookbinding Magazine, formerly at 114 E. 32nd St., New York, is now located at 50 Union Square. News notes of the trade are used, but David M. Glixon, editor, informs that he is overstocked with features.

Mill and Factory, 205 E. 42nd St., New York, and *Modern Brewery*, same address, are now buying for 1936. Hartley W. Barclay, editor, advises that he be queried on proposed articles.

Telegraph Delivery Spirit, Suite 805, H. W. Hellman Bldg., Los Angeles, is the new name for *Telegraph Delivery Service*, a beautifully illustrated magazine containing business-building features of interest to the florist trade. Payment is made promptly after publication at 1/2 cent, minimum. James Madison Aubrey is editor.

Midd's Criterion, 400 W. Madison St., Chicago, announces that Richard B. Birch, Jr., formerly western editor, has been appointed managing editor. Mr. Birch some years ago was editor of *Tiles and Tile Work*, and *The Art of Mosaics & Terrazzo*.

King Editors' Features, 14 Prospect Pl., East Orange, N. J., "wants practical articles, usually two to a dozen of 700 to 1200 words each in a series, relating to today's retailing methods in any of their many phases," writes A. Rowden King, business manager. "These should be illustrated by line drawings if possible. Usually payment is made upon royalty basis. No jokes or poems." This syndicate was established in 1910. A. M. Martin is editor, H. L. Allen and Jerome De Wolfe, associates; Ernest Sennett, art editor.

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New York City

Home Furnishers Graphic, Retail Ledger Publishing Co., 1346 Chestnut St., Philadelphia, John Guernsey, editor, gives the following requirements: Short articles with pictures, on successful promotion, display, selling of furniture, floor coverings, electrical appliances, house wares, etc., in furniture, hardware and department stores, from the buyer's and (in smaller stores) the proprietor's angle. Accomplishments, outstanding promotions, not local news. Stories must be boiled down, factual, fast moving, preferably with illustration and photograph of buyer or proprietor. Facts—but no flowery generalities. Payment is 1 cent a word, on acceptance; photos, \$1 to \$3.

Toilet Requisites, 30 Rockefeller Plaza, New York, will henceforth be managed and published by Thomas R. Farrell, and Fraser V. Sinclair, co-publishers of *Drug & Cosmetic Industry*. They have been appointed by Helen N. Pope, sole executrix of the estate of Frederick J. Pope, who recently died.

The Community Jeweler, 1324 Walnut St., Philadelphia, desires articles of from 1200 to 2500 words pertaining to jewelry, jewels, watches—anything of interest to jewelers; also, short short-stories of from 1000 to 1500 words with a jewel or jewelry store background. Payment is promised upon publication at 1½ to 2½ cents a word.

The Tool Engineer, 2842 W. Grand Blvd., Detroit, Mich., is in the market for technical articles only, on mass manufacturing methods, new processes, new types of fixtures, gigs or tools, etc.; how more units were produced at less cost; scheduling of operations, line-up of machines, etc. "We appeal," writes Roy T. Bramson, editor, "only to the practical men in mass manufacturing plants responsible for production." Manuscripts should run from 500 to 1000 words. Occasionally, a serial might be acceptable. News items, including personnel changes, are very much desired. Payment is made upon publication at \$10 per page measuring 2 columns 9 inches, 10-point type."

Meat Merchandising, 107 S. Ninth St., St. Louis, has inaugurated a "grocery profit" section, beginning with the January issue. In part, it will present advantages of handling nationally-known brands. J. L. Hoppe, formerly of the Chicago office, has returned to St. Louis as editor and publisher. D. J. Horner being transferred to the New York office.

Modern Plastics, 425 Fourth Ave., New York, pays \$10 a page for articles on plastic materials, plastic products, uses, adaptation, etc.

Central Western Banker, 410 Arthur Bldg., Omaha, Nebr., has been merged with *Northwestern Banker*, 555 Seventh St., Des Moines, Iowa.

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